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φαίνεται ἀπίθανον ὅτι ἔνθα εὐρέθη αὐτὴ καὶ τᾶλλα περὶ ὧν εἶπον ἀνωτέρω, ἔχειτό ποτε ναὸς τοῦ Διονύσου, καὶ τοι οὐδεμία περὶ αὐτοῦ μαρτυρία περιεσώθη παρὰ τοῖς ἀρχαίοις συγγραφεῦσι. Καὶ φαίνεται μὲν πως ἀντικειμένη πρὸς ταύτην τὴν γνώμην ἡ ὕπαρξις τάφων ἐν τῇ πλησιεστάτῃ γειτονίᾳ τοῦ λίθου, ὡς εἶπον, ἀλλὰ τὴν ἀληθῆ τοῦ πράγματος σχέσιν θὰ δεῖξῃ ἡ σκαπάνη.

It is to correct the statement that there is no mention of the Marathonian Dionysion in any ancient author that I have written this brief note. In Bekker's *Anecdota Graeca*, p. 262, in a lexicon of *Λέξεις ῥητορικαί*, we find the following: "*Ἡρώς ἰατρός: ὁ Ἀριστόμαχος, ὃς ἐτάφη ἐν Μαραθῶνι παρὰ τὸ Διονύσιον καὶ τιμᾶται ὑπὸ τῶν ἐγχωρίων*." This proves not only that there was a Dionysion at Marathon, but also that there was at least one tomb close by it. The Aristomachos referred to seems to have been the son of Iolaos and brother of Adrastus.

THOMAS DAVIDSON.

ON ILIAD B, 318-319.

τὸν μὲν αἰζήλον θῆκεν θεός, ὅς περ ἔφηνεν·
 λάαν γάρ μιν ἔθηκε Κρόνου παῖς ἀγκυλομήτεω.

The textual difficulties of this passage are well known. The MSS. all have *ἀρίζηλον*, except the Ambrosian, which is the oldest that has reached us on this part of the Iliad and cannot be placed later than the sixth century. Here *αἰζήλον* is found, with *ἀρίζηλον* inserted by a later hand. Zenodotus wrote *ἀρίδηλον*, in the same sense as *ἀρίζηλον*. Aristarchus appears to have read *αἰδηλον* or *αἰζήλον*, with the meaning "unseen", and this is preferred by the Ven. Schol., and must have been in Cicero's copy, since he renders (De Div. 2, 30):

qui luci ediderat, genitor Saturnius, idem
 abdidit, et duro firmavit tegmina saxo.

Buttmann (Lexil. 10) has argued strongly for the same sense, though doubtful about the form *αἰζήλον*; while Curtius (Etym. 644) has shown that the form is analogically correct, and asserts that "we need have no hesitation about accepting it as a reading." Ameis adopts *αἰζήλον*, but attempts to prove its meaning to be the same as *ἀρίζηλον*; and he remarks as follows upon Curtius: "One

may wish some slight proof that in the character of the Homeric world of phenomena the idea 'invisible' really harmonizes with the following *λᾶαν γάρ μιν ἔθηκε.*" This proof appears to have lain entirely unnoticed in the corresponding passage of the Thirteenth Odyssey, where the Phaeacian galley is transformed to stone by the hand of Poseidon, as it runs into the harbor under the eyes of the people. The thought of the spectators in relation to the marvel is thus expressed (v. 168-9): *ᾧ μοι, τίς δὴ νῆα θούην ἐπέδησ' ἐνὶ πόντῳ | οἷχαδ' ἐλαυνομένην; καὶ δὴ προὔφαινετο πᾶσα.* With *τίς, ἀθανάτων* may be supplied, as δ 380, since *πεδάω* is almost exclusively used of the action of deities. This tends to show their belief that some miracle has been wrought. The succeeding words of Alcinous, especially lines 177-8, point to some noticeable change in the appearance of the galley, and there exists throughout the episode a vague intimation that the transformed vessel shall supply the place of the threatened mountain, though still retaining a semblance to its former self. Now, the last clause of 169, *καὶ δὴ προὔφαινετο πᾶσα*, "even now she was all plainly visible," surely implies the same contrast as is expressed in B by *ἀίζηλον* and *ἔφηνε* "she was just now in plain sight"; at the moment of speaking she was so no longer (cf. O 251, 496). Why? Not because she has been sunk by the hand of the god beneath the surface, for that contradicts the whole tenor of the recital. It must be interpreted, then, as declaring that the poet viewed such a transformation as producing invisibility. Cicero's language plainly tells us that he found a reason for this view of the poet in the supposition that the object transformed was conceived to be covered with a coating of stone, and thus concealed from sight. This is supported in a remarkable degree by the language of Sophocles in relation to Niobe, "whom a rocky growth like clinging ivy prisoned," *τὸν χισσὸς ὡς ἀτενῆς πετραία βλάστα δάμασεν*, Antig. 826, and *ἐν τέφρῳ πετραίῳ*, Electra 151. Herein it may be said a certain plausibility is given to the marvel of 163. The exterior covering proceeding from the creative hand of the deity supplies the material for rooting the vessel firmly below. The illusion becomes all the stronger for plausibility.

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